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DEATH IN THE BALLAD.

A COMPARATIVE STUDY OF THE SOURCES OF TRAGIC
EFFECT IN THE ENGLISH AND FRENCH POPULAR BALLADS.

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Submitted in Partial Satisfaction for the Degree of

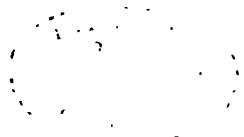
MASTER OF LETTERS

in the

UNIVERSITY OF CALIFORNIA.

By Agnes McDougall.

May, 1908.



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B I B L I O G R A P H Y .

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1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthaler and Whistler (1973). The total chlorophyll content was determined by the method of Arar and Cook (1980). The carotenoid content was determined by the method of Lichtenthaler and Whistler (1973). The total carotenoid content was determined by the method of Arar and Cook (1980). The total protein content was determined by the method of Lowry et al. (1951). The total lipid content was determined by the method of Bligh and Dyer (1959). The total carbohydrate content was determined by the method of Dubois and Gilles (1950). The total nucleic acid content was determined by the method of Burton (1956). The total ash content was determined by the method of AOAC (1990). The total moisture content was determined by the method of AOAC (1990). The total dry matter content was determined by the method of AOAC (1990). The total organic acid content was determined by the method of AOAC (1990). The total alkaloid content was determined by the method of AOAC (1990). The total saponin content was determined by the method of AOAC (1990). The total tannin content was determined by the method of AOAC (1990). The total flavonoid content was determined by the method of AOAC (1990). The total phenol content was determined by the method of AOAC (1990). The total terpenoid content was determined by the method of AOAC (1990). The total steroid content was determined by the method of AOAC (1990). The total glycoside content was determined by the method of AOAC (1990). The total alkaloid content was determined by the method of AOAC (1990). The total saponin content was determined by the method of AOAC (1990). The total tannin content was determined by the method of AOAC (1990). The total flavonoid content was determined by the method of AOAC (1990). The total phenol content was determined by the method of AOAC (1990). The total terpenoid content was determined by the method of AOAC (1990). The total steroid content was determined by the method of AOAC (1990). The total glycoside content was determined by the method of AOAC (1990).

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2. The second part of the paper is devoted to a discussion of the various methods of determining the order of reaction.

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1870

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Provinces de l' Ouest.

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de la France.

George Doncieux.

O U T L I N E .

DEATH IN THE BALLAD.

A Comparative Study of the Sources of Tragic Effect in the English and French Popular Ballads.

I. Dramatis Personae.

- a. Rank.
- b. Characterization.
- c. Relationship.

II. Plot.

- a. Death feigned.
- b. Death averted.
- c. Manner of meeting death.
 - 1. Natural.
 - 2. Suicide.
 - 3. Poisoning.
 - 4. Dead Naming.
 - 5. Accidental.
 - 6. Childbirth.
 - 7. Combat.
 - 8. Love.

III. Motivation.

- a. Honor.
- b. Escape disgrace.
- c. Vengeance.
- d. Jealousy.

1. *Journal of the American Medical Association*, 1990; 263: 1025-1026.

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IV. Settings.

- a. Time.
- b. Place.

V. Mental States.

- a. Grief.
- b. Remorse.

VI. World after Death.

- a. Heaven and Hell.
- b. Spirits return
 - 1. To comfort,
 - 2. To convict.

VII. Conventions of Death.

- a. Imprecation.
- b. Testament.
- c. Portent.
- d. Burial.

VIII. Action and Narration.

- a. Suspense.
- b. Movement.
- c. Dialog.

Summary.

DEATH IN THE BALLAD.

The Roumanians call death "the betrothed of the world". In ballad days, as now, she was constantly calling her beloved over the borderland to herself, leaving those behind ever wondering at the mystery of it. This experience, with its familiarity and its strangeness was never far from the communal heart as it put itself into song, and even through the years it comes to us in the ballads.

I. DRAMATIS PERSONAE.

In considering the general subject matter of the ballads, in which death is an element, it is necessary to know what kind of people take part in the action. From all time it has seemed fitting that characters in tragedy should be above, and removed from ordinary life, a rule to which the ballad naturally, perhaps unconsciously, conforms.

a. Rank.

In the English ballads, kings are very frequently present. We find that Earl Brand (5) courts a

king's daughter; that King Arthur figures with the Boy and the Mantle (29), and with King Cornwall (30); that there are three kings in Fause Foodrage (89), and two in Flodden Field, King Henry, (32), and King Jamie (168); Johnie Scott (99) goes to a king's palace; Sir Patrick Spens (58) and Johnie Armstrong (169) receive letters from the king.

Naturally associated with a king are lords and knights, who are the most popular as the center of tragic action in the ballads. There is Lord Randal (12); Lord Thomas (62); Lord Lovel(75); Lord Barnard (81); Lord Percy (162); Lord Weary, in Lamkin (93); Sir Lionel (18); and Sir Patrick Spens, with whom there went "mony a guid Lord's son".

Among the knights there are,- The Fause Knight upon the Road (3), Erlinton (8), The Elf Knight (4), the Cruel Brother (11), and the one whom the three ravens see lying under his shield (26). The clerks and squires are practically the same as the knights in the part they play, some of the most important are,- Clerk Colville (42); Clerk Saunders (69); the Clerk's Twa Sons o Owsenford (72); the sons of lords, Childe Waters (63) and Child Maurice (83);

and the squire in the Bonny Hind (50). The women correspond in rank with the men; different ballads present queens and ladies, as, Queen Eleanor (156); Queen Margaret in Flodden Field (168); Queen Guinevere in The Boy and the Mantle (29); the Fair Flower of Northumberland (9), the daughter of an earl; Lady Jean (52), a king's daughter; and there are others bearing this title, among them, Lady Isabel (4); Proud Lady Margaret (47); and Lady Barnard (81).

Often members of the lower classes have a part in the tragic action, as Lamkin (93) the mason; the miller in Twa Sisters (10); Glasgerion's Lad (67); the high steward in Captain Car (178); and the footpage in Little Musgrave and Lady Barnard (81). The women servants are not so common, but the bower woman in Young Hunting (68), and the nurse in Lamkin (93) are essential.

The rule of rank holds good in the French as well as in the English ballads. There is a daughter of a king sitting at the foot of a tower (W 65); it is the king who commands Isambourg to marry (W 272); an infant king is the center of one ballad (R X-204); and the day after his marriage a soldier goes to serve sa Majesté (R VII-369);

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Jean Renaud is the cousin of the king (R II-98); in another ballad there is the Roi'd Hongeri (R IV-440); there are few queens, but one is represented through her daughter (R II-368), and another appears personally as a jealous wife. The French nobles are represented, for the king admires the wife of a marquis (R IV-368); Isambourg is carried to burial by three princes and a chevalier (W-272); the father asks the maid at the foot of the tower (W-65):

Yvoulez-vous un conte, baron, ou seigneur?

The French soldier holds approximately the same position that the English or Scottish knight does in the ballad; he is perhaps the most frequent figure. We find a captain who demands the daughter in place of the father (W-73); Robin, a soldier, who is fond of drink (W-128); a chevalier who kills his love (R X-200); a maiden who loves a captain against her mother's wishes (R X-201); a soldier returning home unrecognized by his mother (R X-208); and a young wife who loves a soldier better than the man she has been forced to marry (R I-366). There are many ballads which tell of three captains, and several versions of a ballad in which three captains and a maid figure (R VI-369). In a ballad

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called *La Fille de l'Hotesse* (R X-70) there are three soldiers of Toulouse.

The rank of the women is harder to determine in the French than in the English, for they are often spoken of simply as "fille" or "jeune fille", but there are a few exceptions, for in one version, the maid at the foot of the tower is the daughter of the king of Spain, and the queen, the mother of an infant king. is mentioned in another ballad. The woman servant and shepherdess seems to take the place of the "tiny foot-page" of the English ballad, but seldom has an important part in the tragic action. In *La Filette et le Chevalier* (R X-198) a shepherdess points out the way; in *L' Auberge du Crime* (R X-209) and *La Fille de l' Hotesse* (R X-70), there is a maid servant, and in another ballad the king's nurse.

There is one class of society which is much more important in the French than in the English ballads, the justice and the gens d' armes. They often step in at the last minute, and punish the evil doer, as in *Le Neurtre de la Mie* (R X-197); *Sororicide* (R X-205); *Passage du Bois* (R X-205). In *Le Vol de l' Hôte* (R X-207) the judges of Valence deliver

a sentence.-- In general the rank of life presented in the French and English ballads is the same; it is far removed from those who sang the songs, making the effect greater than if told of ordinary persons of the low rank.

b. Characterization.

The actors characterize themselves by the way they face death,- they are brave, or they are cowards. Earl Brand (7) is a type of the bravery of ballad characters in version A,--

22. If they come on me ane by ane,
Ye may stand by and see them slain.

23. But if they come on me one and all,
Ye may stand back and see me fall.

or in the B version, --

12. They lighted down to take a drink
Of the spring that ran sae clear,
And down the stream ran his gude heart's blood,
And sair she gan to fear.

13. 'Hold, up, hold, up, Lord William', she says,
 'For fear I that you are slain;'
 ' 'Tis nothing but the shadow of my scarlet cloak,
 That shines in the water sae plain.'

Sir Patrick Spens (58) in the different versions expresses
the bravery of a man who knows he is going to his death,-

B. 4. When Patrick lookd the letter on,
 He gae loud laughters three;
 But afore he wan to the end of it,
 The teir blindit his ee.

C. 15. 'Come down, come down, my pretty boy,
 I fear we here maun die;
 For thro and thro my goodly ship,
 I see the green-waved sea.'

E. 6. 'Drink, O drink, my merrie men all,
 Drink o the beer and wine,
 For gin Wedensday by twal o'clock,
 We'll a'be in our lang hame.'

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A. 5. 'O wha is this has don this deid,
This ill deid don to me,
To send me out this time o' the yeir,
To sail upon the se!'

6. 'Make hast, make hast, my mirry men all,
Our guid schip sails the morne.'

Johnny Armstrong (169) is another of the ballad type of
bravery as he says,-

A. 16. Fight on, fight on, my merry men all,
And see that none of you be taine;
For I will stand by and bleed but a while,
And then I will come and fight againe.

And in Johnie Cock (114),-

A. 3. 'There are seven forsters at Fickeram Side,
Ay Fickeram where they dwell,
And for a drop of thy heart's bluid,
They wad ride the fords of hell'-

4. Johnny he's gotten word of that,
And he's turnd wondrous keen;
He's put off the red scarlett,
And he's put on the Lincoln green.
5. With a sheaf of arrows by his side,
And a bent bow in his hand,
He's mounted on a prancing steed,
And he has ridden fast oer the strand.

This is the characteristic attitude of the men towards death; the women face it not only courageously, but even jauntily. Mary Hamilton (173) condemned to die,-

- A. 12. 'Bring me a bottle of wine', she says,
The best that eer ye hae,
That I may drink to my weil-wishers
And they may drink to me.'

Lady Maisry (65) burning at the stake, says,-

1890

1891

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A. 26. 'Mend up the fire, my false brother,
It's na come to my knees.'

29. 'O gin my hands had been loose, Willy,
See hard as they are boun,
I would have turnd me frae the gleed,
And castin out your young son.'

In Captain Car (178), while the lord is "ridden and gone",
the castle is attacked, and the lady protects it.

A. 10. 'I will not geve over my hous,' she saithe,
'Not for feare of my lyffe;
It shal be talked throughout the land,
The slaughter of a wyffe.

11. Fetch me my pestillette,
And charge me my gonne,
That I may shott at yonder bloddy butcher,
The Lord of Ester-towne.'

12. Styfley upon her wall she stode,
And lett the pelettes flee.

Ellen Butler (165) warns her father of the entrance of his
enemies,-

A. 7. Then came down Ellen Butler,
And into her ffather's hall,
And then came down Ellen Butler,
And shee was laced in pall.

8. 'Where is thy ffather, Ellen Butler,
Have done, and tell itt mee;
'My ffather is now to London ridden,
As Christ shall have part of me.

In Babylon, or the Bonnie Banks o Fordie, (14), the third sis-
ter says,-

A. 9. 'I'll not be a rank robber's wife,
Nor will I die by your wee pen knife.'
14. 'For I hae a brother in this wood,
And gin ye kill me, it's he'll kill thee.'

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There are not many cowards in the ballads, but the Elf Knight (4) betrays this characteristic as he says,-

C. 10 'O, help, O, help, my May Colven,
O help, or else I'll drown,
I'll take you home to your father's bower,
And set you down safe and sound.'

In many of the battle ballads the cowardice of the other side is spoken of, as in Flodden Field (168),-

9. Then presently the Scots did flie,
Their cannons they left behind;
Their ensignes gay were won all away,
Our souldiers did beate them blinde.

The Battle of Harlaw (163),-

A. 20 An siccan a lierachie,
I'm sure ye never saw,
As wis amo the Hielanmen,
When they saw Macdonell fa.

3.

4.

5.

21. And when they saw that he was deid,
They turned an ran awa.

The Rising in the North (175),-

40. And Ffrancis Nortton and his eight sonnes,
Are ffled away most cowardlye.

King Henry Fifth's Conquest of France (164),-

12. We killd ten thousand of the French,
And the rest of them they ran away.

In the French ballads, Bois-Gille is much like the English ballads of combat, with the customary brave hero, but there do not seem to be so many examples of this in the French as in the English. In Le Vol de l' Hôte (Rom. X-207) a man is sentenced to be hanged for stealing, and he says,-

6. Rossignolet sauvage,
Qui parle tout langage,
Va-t-en dire'à ma mere,

Que je suis un enfant perdu,
Que de moi n'y pense plus.

A maiden says to her lover who is about to kill her (W 9)
after she has saved him from the gallows,-

'Hélas, j'ay bien perdu mon or et mon argent,
De t' avoir racheté de la main des sergens,
De la Justice,
Et les dix-huit archers
Du Prévost de la ville.'

Le Condamné à Mort (Buj II-201) asks his comrades to take
this letter to his love,-

'En grande diligence,
Je t'écris ce billet;
Dans la ville de Nantes
Tu ne me r' verras jamais.
Garde plus l' assurance,
De montrer mon diamant,
Sur moi plus d' espérance,
Fais choix d' un autre amant.'

The French ballad, Le Traître Noyé (R X-199), which corresponds to the English Lady Isabel and Elf Knight (4), presents characters with much the same attitude in facing death, except that the lady in one of the versions expresses more fear.-

(R X-198) 7. La belle mit genou en terre,

Les mains jointes, les larm'aux yeux.

This trait in ballad characters which impels them to meet death unafraid, adds to the tragic effect. The death of a coward does not cause any great emotion in the reader, while the struggle and death of an even ordinarily brave man does; so the tragic effect of bravery reaches a very high point in the ballads, where men meet the fate that awaits them open eyed, and as a matter of course, absolutely careless of their own lives.

c. Relationship.

In these ballad tragedies the members of the family circle are more often involved than not, with the mother as the most frequent figure. In Willie's Lady (6) she is a witch, but in Earl Brand (7) she is kind and receives the lovers; in Edward (13) her position can only be guessed from the son's curse in the end; in the Cruel Mother (20) she takes the life of her babes to protect herself. The mother and all the family take part in the burning of Lady Maisry (65); Lord Thomas gets advice from each member of the family concerning Fair Annet, and follows his mother's, and it is the mother who finds Sir Hugh after the Jew's daughter has killed him. In the ballads where the refrain "Mak my bed" is used, it is nearly always the mother who is called upon, as in Lord Randal (12); Earl Brand (7), and many others. The father is an unimportant character, and is seldom more than mentioned, if he appears at all, as, Johnie Scot loves the king's daughter (99); and in Maid Freed from the Gallows (95) he is in the category of relatives.

Introduction

The purpose of this study is to investigate the effects of various factors on the growth and development of a specific plant species. The study was conducted over a period of six months, during which time the plants were grown under different conditions. The factors being studied include light intensity, temperature, and soil moisture. The results of the study show that light intensity has a significant effect on the growth of the plants, with higher light levels resulting in faster growth. Temperature also plays a role, with optimal growth occurring at a range of 20-25 degrees Celsius. Soil moisture is another important factor, with plants showing signs of stress when water levels are too low or too high. The study concludes that a combination of these factors is necessary for optimal plant growth, and that further research is needed to determine the exact relationships between them.

A. 1. 'Oh good Lord Judge, and sweet Lord Judge,
Peace for a little while!
Methinks I see my own father,
Come riding by the stile.

In King's Dochter Lady Jean (52) he is seen for a moment.-

A. 12. Hooly, gooly rase she up,
And hooly she gade hame,
Until she came to her father's parlour,
And there she did sick and mane.

14. Her father he came tripping down the stair,
His steps they were fu slow.

Brothers are a more familiar figure; in many ballads there are seven of them, as in Earl Brand (7); and Erlinton (8); The Gay Goshawk (96); Willie's Lyke Wake (25); and in Clerk Saunders (69) where the seven brothers of May Margaret kill the lover; or in Fair Margaret and Sweet William (74).-

A. 14. With that bespeak her seven brethren,
Making most pitious moan;
'You may go kiss your jolly brown bride,
And let our sister alone.'

Brothers take part also in The Cruel Brother (11); Babylon, or the Bonnie Banks o Fordie (14); Sheath and Ynife (16); Proud Lady Margaret (47); The Twa Brothers (49); The Bonny Hind (50); The King's Dochter Lady Jean (52); and The Clerk's Twa Sons o Owsenford.

In the most of the ballads which tell of seven brothers, they protect a sister, or appear in a fight, and the ballads which bring in one brother very frequently are concerned with a tragedy between brother and sister. Sisters do not appear together so often, but in Erlinton (8) there are six sisters to guard the fair one; in Babylon (14) three sisters meet a "banisht man"; Fair Mary of Wallington is one of seven sisters (91); and there is a tragedy of jealousy in Twa Sisters (10).

In the French as in the English the mother is the most prominent member of the family. She receives the

confidences of her daughter in *La Biche Blanche* (W 54); demands the death of her daughter-in-law in *Le Mari Meurtrier* (R X-207); kills her daughter in *Le Meurtre de la Fille* (R X-200), and her son in *Le Maitresse d' Auberge* (R X-208); tells her daughter not to go to the ball (R X-366); and Jean Renaud calls upon his mother to make his bed (R XI). She does not seem to be spoken of so often as in English where she is present in the commonplace, -

'O, mither, mak my bed.'

The father, as in English, is usually an incidental character. In one ballad he gives up his daughter to save himself (W 74); and is merely mentioned in another (W 321), '*Mon père avoit deux garçons.*' In *Le Passage du Bois* the father recognizes the daughter's murderers by her rings (R X-205); in *La Fille de l' Hotesse*, the father follows the daughter (R VI-70); he carries news of a death in *Sont Trois Jeunes Cadets* (Buj. I-30); and in *Parricide* kills the daughter (Buj.II-237).

The brothers are not found in the same recurring number as in English. In *La Filette et le Chevalier*, there are three brothers (R X-198), but more usually only one, as

in *La Biche Blanche* (W 54); in the other ballads a brother reproves the mother for his sister's death (R VI-200); kills his sister (R VII-201); takes her to the ball (R II-366); or inquires for her (R V-268). Five take part in *La Maumariée Vengée par ses Frères* (Don. XII).

Sisters seem to appear with sisters even less than in English. In *Infanticide* (R X-202) (Buj. II-241), she gives advice from the gallows concerning her sisters. It is the sister of *La Maitresse d' Auberge* (R X-208) who recognizes the nephew.

The community, the larger social circle outside the family, is only slightly represented. It is spoken of negatively in *Earl Brand* (7).-

A. 6. The're ovr moss an the're over muir,
An they saw neither rich nor poor.

In the *Cruel Brother* (11),-

B. 12. Many a lord and many a knight
Came to behold that ladie bright.

Little Musgrave and Lady Barnard (81) opens with the words,-

the first of these is the fact that the
the second is the fact that the
the third is the fact that the
the fourth is the fact that the
the fifth is the fact that the
the sixth is the fact that the
the seventh is the fact that the
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the ninth is the fact that the
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the ninety-ninth is the fact that the
the hundredth is the fact that the

A. 1. As it fell one holy-day,

Hay downe,

As many be in the yeare,

When young men and maids together did goe,

Their mattins and masse to heare.

The French shows two instances nearer to our idea of community, Soricide (R X-201),

'Les voisins de l'entour.'

Pierre de Grenoble (R VII-83),

"Que diront les gens de Grenoble de ces amoureux?"

There is a distinct tragic effect in the fact that the ballads concern themselves with the closest family ties, and with the individual, leaving out the community almost entirely. Nothing impresses a listener so strongly as to hear of some tragedy which takes place between those who are bound ^{by} blood.

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II. PLOT.

a. Death Feigned.

In the plot of these ballads some of the characters play at death, that is, for purposes of their own, they feign it. The Gay Goshawk (96) carries a message to a maiden from her true love, and at once

A. 19. She is doon her to her bigly bowr,
As fast as she coud fare,
An she has tane a sleepy draught,
That she had mixed wi care.

The family, thinking her dead, prepare her bier and sark, and carry her to Scotland where they meet her love.

A. 27. 'Lay down, lay down the bigly bier,
Lat me the dead look on;'
Wi cherry cheeks an ruby lips
She lay an smild on him.

In another ballad, Willie's Lyke Wake (25) it is the lover who feigns death.

- A. 4. He lay down just as he war dead,
And took his winding-sheet round his head,
5. He gied the bellman his bell-groat,
To ring his dead bell at his lover's yett.
13. As she walked frae the court to the parlour there,
The pretty corpse syne began for to steer.

In the French this device of lovers is very common; the most famous example is Isambourg (W 272) (Don. VI), who, upon refusing to obey the king's command to marry a lord, is placed in a tower. Soon after, she sees her lover approaching, and as he passes, says,-

"Malade et morte m'y feray,
Porter en terre m'y lairay,
Pourtant morte je ne seray."

While the bells are sounding, and she is being carried to burial, her lover appears and cuts open the shroud with his knife, while

1. The first of these is the fact that the

the second of these is the fact that the

the third of these is the fact that the

the fourth of these is the fact that the

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Un ris d'amour ell lui jetta.

The daughter of a jailor begs the life of her lover, but is refused; upon the appearance of the hangman and judge she falls, feigning death, and the lover says,-

"Couvrissez-la de mon manteau

Et mettez-la dans mon tombeau.

The judge is overcome with pity, and as she comes to life immediately, allows them to be married. (R VII-75) (Don.28). In a ballad called *Le Mariée à Contre Gré* (R VII-74), a maiden loves a "joli garçon", but is married to a rich old man. After two months she falls ill, dies, and is buried the night her lover returns. He bribes the grave digger, who opens the grave, and the lady returns to life. In *Le Soldat au Couvent* (R VII-73), a maid is placed in a convent; her lover asks to see her once, in order to get his troth, and the abbess consents out of pity. When the novice returns the ring, he falls as if dead; then when the door is opened, arises and takes his lady away. In another ballad, the motive is slightly different (R X-369) (Don. XXI).

Three captains take a maiden away by force; they dine at the inn, and in the midst of the repast she feigns death, and is buried in her father's garden, under the fleurs de lis. At the end of three days her father walks by the tomb and hears her say,-

'Levez, levez ma tombe, mon cher père bien aimé,
Trois jours j'ar fait la morte pour mon honneur
garder.'

The easy, unquestioning way in which these mock tragedies are presented is characteristic of the ballad manner of thought and execution.

b. Death Averted.

In many of the ballads the death which threatens is turned aside, often by the valor of some character, especially of outlaws. Robin Hood and his men go to rescue the three squires who have been condemned to death.

A. 14. When the sheriffe see gentle Robin wold shoote,
He held up both his hands;
Sayes, 'Aske, guid Robin, and thou shalt have,
Whether it be house or land.'

15. 'I will neither have house nor land,' said Robin,
'Nor gold nor any of thy ffee,
But I will have those three squires,
To the greene fforest with me.'

Archie o Cawfield (188) is rescued by his brother the day
before he is to die. In E. of Babylon the lady is saved
for,

Her brother John came ryding bye,
And this bloody robber he did espy.

In Brown Adam's (98) absense a fause knight tries to win
his wife's love; upon her refusal, he is about to kill her;-

A. 14. Then out has he drawn his lang, lang, brand,
And he's fflashd it in her een.
'Now grant me love for love, lady,

Or thro you this sall gang!'

15. 'O,'sighing, said that gay lady,
'Brown Adam tarrys lang!'

16. Then up it starts Brown Adam,
Says, 'I'm just at your han.'

William of Cloudesley (116) and Kinmont Willie (186) are saved by their bold brother outlaws. Wit serves nearly as often as valor to preserve lives, and Lady Isabel (4) is the best example. She employs different devices in the different versions to keep the Elf Knight from carrying out his threat.

A. 10. 'O, sit down a while, lay your head on my knee,
That we may hae some rest before that I die.'

11. She stroak'd him sae fast, the nearer he did creep,
Wi a sma charm she lulld him fast asleep.

B. 11. 'Since I am standing here,' she says,
'This dowie death to die,

1. The first part of the report

2. The second part of the report

3.

4. The third part of the report

5.

6. The fourth part of the report

7. The fifth part of the report

8. The sixth part of the report

9. The seventh part of the report

One kiss o your comely mouth
I'm sure wad comfort me.'

12. He louted him oer his saddle bow,
To kiss her cheek and chin;
She's taen him in her arms twa,
An thrown him headlong in.

C, D, and E have the same.

D. 15. 'O, turn about, Sir John,' she said,
'Your back about to me,
For it never was comely for a man
A naked woman to see.'

16. But as he turned him round about
She threw him in the sea.

F. 5. 'Go fetch the sickle, to crop the nettle,
That grows so near the brim,
For fear it should tangle my golden locks,
Or freckle my milk white skin.'

6. He fetched the sickle to crop the nettle,
That grows so near the brim,
And with all the strength that Pretty Polly had
She pushed the false knight in.

The queen begs the life of young Logie for May Margaret (182)
and is refused, but by her ready wit helps them to escape.

Supernatural means of warding off death are found
in several ballads. Lady Isabel lulls the Elf Knight
fast asleep "wi a charm"; Willie's Lady (6) and babe are
saved by the removal of the death charm, which is given in
detail. The nine witch knots are loosed, the paines o care
removed, the bush of woodbine taken down, and the master kid
killed. In Leesome Brand (15) there is a positive charm
for life; his mother tells him where to find the gray horn
containing three drops of St. Paul's blood.

A. 47. Then he drapped twa on his ladye,
And ane o them on his young son,
And now they do as lively be,
As the first day be brought them hame.

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In Sir Aldingar (59), the supernatural intervention is even more marvellous, for the queen has a dream,-

A. 19. 'I dreamed a grype and grimlie beast
Had carryed my crowne away,
And my gorgett and my kirtle of golde,
And all my faire head-geere.'

20. 'How he wold have worryed me with his tush,
And borne me unto his nest,
Saving there came a little hawk,
Flying out of the East.

21. 'Saving there came a little hawke,
Which men call a merlion;
Untill the ground he stroke him downe,
That dead he did fall downe.

The queen is accused of unfaithfulness, and is about to be burned, when her dream comes true, and she is saved by a 'little one' who comes riding forth from the East, and defeats the false Sir Aldingar. Fairies often got mortals

into their power, and Tam Lin (39) is a story of how a maid saves her lover from them, for he is to be paid as a "tiend to hell".

On Halloween, when the fairy folk ride at "the mirk and midnight hour", his true love awaits, pulls him from his milk-white steed, and never lets go, while he changes from an adder to a gray hound, a red het ged o iron, and finally to his own human shape. There are ways of avoiding a tragedy besides those which can be classed under valor, wit, and the supernatural. A knight (110) is to be hanged or wed a shepherd's daughter; he does the latter and finds that she is a lady of high rank. The Maid Freed from the Gallows (95) begins with her father to plead for help to save her from death.-

A. 2. 'Oh father, oh father, a little of your gold,
And likewise of your fee!
To keep my body from yonder grave,
And my neck from the gallows-tree.'

With characteristic ballad repetition she asks each member of the family, and none will help until her true love comes:-

A. 15. 'Some of my gold now you shall have,
And likewise of my fee,
For I am come to see you saved,
And saved you shall be.'

Willie o Winsbury (100) is to be hanged because he is the
lover of the king's daughter,-

A. 9. But when he cam the king before,
He was clad o the red silk;
His hair was like to threeds o gold,
And his skin was as white as milk.

10. 'It is nae wonder,' said the king,
That my daughter's love ye did win.'

Whereupon he is pardoned.

Robin Hood is saved from death at the hands of
Guy of Gisborne by a prayer (118).

38. Robin was reacheles on a roote,
And stumbled at that tyde,
And Guy was quicke and nimble withall,
And hitt him ore the left side.

40. Robin thought on Our Lady deere,
And soone leapt up againe,
And thus he came with an awkwarde stroke;
Good Sir Guy he was slayne.

Sir Bredbeddle with King Arthur, in the adventures with
King Cornwall(30), is saved by a miracle --

46. Now is the knight left without any weapons,
And alacke! it was the more pity!
But a surer weapon then had he one,
Had never lord in Christentye;
And all was but one little booke,
He found it by the side of the sea.

47. He found it at the sea side,
Wrucked upp in a floode;

Our Lord had written it with his hands and sealed it with
his blood. In the broadside, Geordie (209), he is saved
by his wife.

A. 13. Some gae her marks, some gae her crowns,
Some gae her dollars many,
And she telld down five thousand pound,
And she's gotten again her dearie.

The Duke of Atholes' Nurse (212) is another of the same sort.-

B. 8. So quick she minded her on a wile,
How she might protect him!
She dressed him in a suit of woman's attire
And set him at her baking.

11. They searched the house baith up and down,
The curtains they spaired not to rive em,
And twenty times they passed,
The squire at his baking.

In the French ballads, death is turned aside by valor less often than in English ballads. One brave captain leaps into the water to save the daughter, whom the father has thrown in (W 18) (Buj. II-191) (Don. 38). Wit plays the same part in Le Traître Noyé (R X-199) (Buj. II-237) that it does in the English equivalent Lady Isabel and the Elf

Knight (4). The Lady says,-

4. "Mon cher amant, mon bien-aimé,
Tire mes bas, dis, je t'en prie."
Tant qu'il t'rait les bas du pied,
Dedans la mer l'a fait plonger.

In L'Auberge du Crime (R X-209), the son of a gentleman returns from war, and goes to the inn. The servant, petite Jeanneton, weeps as she takes him to his room, and tells him of three corpses which are there, and advises him to put one of them in the bed. At eleven o'clock the host and hostess enter and think they kill the guest with hammer and stones. In the city of Nantes a soldier is thrown into prison for attempting to embrace a maiden on the street. In the disguise of a boy she gains admittance and her lover escapes while she goes to the gallows in his place; as she is on the third step, her long hair is seen (R X-369) (Buj. II-209),-

'C'est une fille,'
Sécrier les soldats,
'C'est une fille,
Ne la fusillons pas.'

The supernatural escapes in the French ballads, take rather the form of miracles than what is found in the English ballads. In Saint Nicholas et les Enfants au Saloir (Don. 32), a butcher kills three infants.

5. Les a coupés tout par morceaux,
Mis au saloir comme pourceaus.

At the end of seven years Saint Nicholas comes and brings them back to life. A mother sees the babe she has drowned and asks (R IV-112),-

'Enfant, mon bel enfant, qui t'a sauvé la vie'
'Oh mère, can'est pas vous, vous étiez trop cruelle,
C'est les anges d'en haut et la Vierge Marie.'

A ship-load of soliders is caught in a terrible storm, and they pray (R IV-117),-

'Saint Vierge Marie, ayez pitie, de nous,
Sauvez-nous donc la vie, Nous ne pêcherons plus.'
Prière fut pas finie, la tempêtes' abaissi,
La tempête s'abaisse, et ce terrible vent,

A transporté la barque jusqu'à l'abord du rang.

S e voyant tous sauvés:- 'Remercions notre mère.'

These averted catastrophies give the spirit of the tragedies among the ballad folk. They live constantly among or on the edge of such deeds as these, and it is only by their own wit or valor, or the aid of some higher power, which prevents them ^{from} suffering the fate of many of their comrades.

c. Manner of Meeting Death.

1. Natural.

The causes of death in the ballads are various, and the fewest are the natural deaths. They have no place in the English ballads, and only scant mention in the French. St. Alexis (R IV-442) is one example -

Mais au bout de sept ans, Aliche trespasant,
Tous les cloches de Rome se mis à sonner,
Tout le monde murmure, Savoir qui a trespasé.

In Le Chant du Damné (R II-456),-

Le mauvais riche vient à mourir.

In another ballad, (N 127), two verses begin respectively,-

Robin est bien malade,

Robin est trespasé.

The best example is in a ballad concerning two boys,-

Mais la dessus arriva,

La mort qui tout devore,

Elle a pris le plus petit,

Et nous a laissé l' autre.

Le petit est mort, et le grand vit,

Et le grand vit encore.

There is nothing of the tragic in the natural death, and stories of the passing from this life could not have been looked upon even with interest among people to whom death was a well-known companion or sequel to love or to brave deeds. As the natural death is the only one which we of later times know well, it gives the few French ballads, which present this, something of a calmly modern air, which is entirely lacking in the English ballads, for they do not even

mention the regular death.

2. Suicide.

Many ballad characters take their own lives.

The king's Dochter Lady Jean (52);-

A. II. Put her hand down by her side,
And down into her spare,
And she pou't out a wee pen-knife,
And she wounded herself fu sair.

Practically the same words are found in Babylon (4) and the Bonny Hind (50), where the deed is done for the same reason, a catastrophe resulting from the fact that a brother and sister have not recognized each other. The lady in Glasgow (67) takes her life in the same way, and her lover after killing the false foot-page, follows her example;-

A. 23. He sett the swords poynt till his brest,
The pummil till a stone;

Lord Lovel (75), Lord Thomas (73), Lord Barnard (81), Young Johnstone (88), the lover of the Lass of Roch Royal (76), and

Chiel Wyet (66) die in the same way; in the much mutilated ballads of Bewick and Graham (211), Graham o lap thirty good feet and three (17) upon his sword point. In one version of the Cruel Mother (20), (F. 14), she throws herself over the castle wall. When Douglas' sister sees her true love lying slain upon the Braes of Yarrow (214), she slays herself,-

A. 15. Her hair it was three quarters long,
It hang baith side and yellow,
She tied it round her white hause-bane,
And tint her life on Yarrow.

Bonnie Annie's (24) death is practically a suicide, for she says,-

A. 8. 'Ye'll tak me in your arms twa,
lo, lift me cannie,
Throw me out owre board, your
ain dear Annie.

In the French ballads the characters take their own lives in much the same way La Fille Prisonnière (Buj. II-192),

a ballad from Poitou, places a light to guide her lover, but he does not come, and when at dawn she sees him lying dead she says, -

Avec la point de mon couteau
Je me percerai une veine,
Mon sang coulerait a grand flots,
Nous, nous unirions au tombeau.

A maiden, seeing her lover drown as he tries to get her ring from the water, borrows a dagger, pretending that she wants to cut a knot, (W 75), -

Et quand elle eut la dague,
Au coeur s'en est donné.

A lover sees his true love fall dead dancing at a wedding, (R VII-82), -

'Puisqu'elle est morte pour moi, je,
veux mourir pour elle,
N'a pris son pistolet, c'est
brûlé la cervelle.

In Marianson (R X-376), the husband varies the theme somewhat for, after killing his babe, and dragging his wife after his horse, he goes to his chamber and sets his beard afire with a fire brand.

Some of the most intense tragic effects of the ballads are found in those which deal with suicide, especially in which there is a "tragic complication of kinship", which Gummere (P 192) says adds superfluous horror to such ballads as Babylon; they call up the feeling in the reader that no other death is fitting. The French ballad Sororicide (R X-201) is rather the situation of Sheath and Knife (16), than of Babylon (14), or the King's Tochter Lady Jean (52) for there is no "tragic recognition", so this and the ballads which deal simply with lovers have much the same effect in French as in English; one might say that it lies rather in the pathos than in the horror of the situation.

3. Poison.

Poisoning sometimes comes into the ballads as a means of death, the best known example of this sort being Lord

Randal (12) and the story comes out in the course of several stanzas of ballad repetition,-

A. 3. 'And what did she give you, Lord Randal, my son?
And what did she give you my handsome young man?'
'Eels fried in a pan; mother mak my bed soon,
For I'm wearied wi hunting and fain wad lie down.'

4. 'And wha got your leavins, Lord Randal, my son?
And wha got your leavins, my handsome young man?'
'My hawks and my hounds; mother, mak my bed soon,
For I'm wearied wi hunting, and fain wad lie down.'

5. 'And what becam of them, Lord Randal, my son?
And what becam of them, my handsome young man?'
'They stretched their legs out an died;
mother, mak my bed soon,
For I'm wearied wi hunting and fain wad lie down.'

6. 'O, I fear you are poisoned, Lord Randal, my son!
I fear you are poisoned, my handsome young man!'
'O, yes, I am poisoned; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down.'

Queen Eleanor (156) in her confession says,-

B. 10. 'I pusned Lady Rosomon,
An the King's darling was she.'

12. 'I keepet pusin in my bosom seven year,
To pusin him King Henre.'

Prince Robert's (87) mother poisons him because he has displeased her in his marriage. In a broadside ballad Lady Margaret poisons Lord Thomas (260).-

A. 15. They brought her the bottles of blude-red wine,
By one, by two, by three,
And with her fingers long and small,
She poisoned them all three.

This does not seem to occur so often in the French, but there is one ballad (Don. 23) in which the king admires the wife of a marquis, and the queen discovers the fact.-

La reine a fait faire un bouquet
De belles fleurs de lyse,

Et le senteur de ce bouquet,
A fait mourir la marquise.

The effect of this mode of death is quite different in Lord Randal and La Marquis Empoisonée. In the French it seems rather artistic than tragic, and the effect depends entirely upon the thing done; while in Lord Randal it depends rather upon the manner in which the ballad treats it. The slow, absolutely certain progress of the tale in Lord Randal gives all the solemnity and heaviness of the occasion, while the French seems rather light beside it.

4. Dead Naming.

In Earl Brand (7) there is a survival of the superstition of taking away power by naming. After her lover has killed the brothers and is about to kill the father, the maiden cries,-

B. 7. 'O, hold your hand Lord William!'

He is immediately wounded, and dies a little later. There is nothing to correspond to it in the French ballads.

5. Accident.

Accidents and mistakes cause a small percentage of the deaths in the ballads. In the F. version of the Twa Brothers (49), the one who has wounded the other says,-

4. 'It is by the hand of accident,

That I have killed thee.'

Lord Barnard kills Child Maurice (73) thinking he is the lover of his wife; then finds that he is her son.

Young Johnstone's (88) fair lady deceives the pursuers,-

A. 10. Then she's gane to her secret bower,

Her husband dear to meet;

But he drew out his bloody sword,

And wounded her sae deep.

Motherwell's book offers an explanation for this cruel deed which is quoted by Child, p. 288. "The barbarous act was committed unwittingly, through Young Johnstone's suddenly waking from sleep, and in that moment of confusion and alarm, unhappily mistaking his mistress for one of his pursuers." In the B. version of Leesome Brand (15) the "auld

son" is shot. Child says of it, "The shooting of the child is unintelligible in the mutilated state of the ballad. It is apparently meant to be an accident. Nothing of the kind occurs in other ballads of the class, and the divergence is probably a simple corruption."

In the French ballads called *La Maitresse d'Auberge et Son Fils* (Rom. X-208) (Buj. II-242), a son returns from war, disguised as a merchant, lodges with his mother, and as she does not recognize him she kills him for his money. *La Maitresse du Voltigeur* (Buj. II-211) dons a soldier's uniform, and in a tavern crosses swords with her lover,-

Mais au troisième coup,
La belle quitte son arme,
Et tombe à deux genoux,
Pour y rendre son ame.

La Chasse (W 54) tells of another maiden who loses her life because she is in an unusual form; in the day time she has her own human shape, but at night becomes a white hind. Her brother's dogs kill a white hind, and it is only when he sees the blond hair that he knows what he has done.

Almost without exception, in both French and English ballads of the accident, the parties are related, and the plot involves "tragic recognition", the real source of their power. The mere accidental deed counts for little without the climax of characters recognized too late.

6. Childbirth.

Many of the women of the ballads die in childbirth. This is the theme of Fair Mary of Wallington (911); Leesome Brand (15); The death of Queen Jane (170); Willie and Earl Richard's Daughter (102); and the Buchan version of Bonny Bee Hom (92). Margaret asks Sweet William's Ghost (77) what becomes of women who die in "strong traveling".

B. 7. 'Their beds are made in the heavens high,

Down at the foot of our good Lord's knee,

Well set about wi gilly-flowers,

A wat sweet company for to see.'

There is one French ballad which has the same plot. There are two versions of the ballad, the one sung in the vicinity of Angoumois, Saintonge, Aunis and Bas-Poitou (Buj. I-200),

has what Child (p. 181) calls an absurd ending, because the lady speaks in the last stanza and says she has been feigning death to test her lover's affection; but in that song about Melle, she dies, and a swallow carries the news to her true-love.

7. Combat.

On account of the nature of the times, death is often met in combat. In the Battle of Otterburn (161),-

A. 49. Wyth that scharp arowes began to flee,
I tell yow in sertayne;
Men of armes byganne to joyne,
Many a dowghty man was ther slayne.

The Battle of Harlaw (163) and Durham Field (159) are much the same, but The Hunting of the Cheviot (162) is the best known of any.

B. 29. They closed full fast on everye side,
Noe slacknes there was found,
But many a gallant gentleman,
Lay gasping on the ground.

There are many accounts of hand to hand conflicts; Robin Hood and Guy of Gisborne (118); Bewick and Graham (211); The Baron of Brackley (203); Little Musgrave ^{and} Lord Barnard (81). Lord Ingraham and Chiel Wyet (66) is perhaps as typical as any,-

D. 7. There's two swords in one scabbard,
They cost me many a pound.
Take you the best, leave me the worst,
We's fight till they be done.

8. The firsten ~~stroke~~ Lord Ingram gave
He wounded childe Viat nigh;
The nexten stroke Childe Viat gave,
Lord Ingram's head did fley.

Although soldiers are constantly present in the French ballads, combats have not the same prominence that they have in English; there is a mere suggestion that a fight has already taken place in Renaud (R X-581).

Renaud, Renaud de la guerre vient,
Ayant la mort entre les dents.

And in another ballad, which represents soldiers (W 147) talking to a maid whose lover has been one of their number,-

Ne plores plus, la belle,
Car il est mort en Bretagne,
Les Bretons l'ont tué.

In fighting single handed, M. Bois-Gille (W 47) kills thirty; then his sword breaks.

As to the battle ballads, Prof. Hart (Bal. Ep. p. 33) says that the "death of a thousand is not tragic",- there we have "the impersonal effect of the record of a general calamity". The love of the fight is so strong in the hand to hand contests, that the tragedy for one is forgotten in the victory of the other; it is only in such ballads as Bewick and Graham (211) and Child Maurice (83) that the glamour of the fight is lost in the tragedy of it.

8. Love.

One of the favorite ballad themes is the death of one lover from a broken heart, on account of the loss of the

other; the most important are, Willie and Lady Maisry (74); Fair Margaret and Sweet William (74); The Clerk's Twa Sons o Owsenford (72); Earl Brand (7); Bonny Barbara Allen (84); Prince Robert (87); Bonny Bee Hom (92). The typical way of expressing it is found in Lord Lovel (75),-

A. 9. Lady Ouncebell died on the yesterday,
Lord Lovill on the morrow;
Lady Ouncebell died for pure true love,
Lord Lovill died for sorrow.

Some of the less authentic ballads on the same subject are, Bonny Baby Livingston (222); Earl Crawford (229); Andrew Lammie (233); Earl of Aboyne (235); Lord Saltoun and Auchanachie (239); Alison and Willie (256); Lady Diamond (269); The West-Country Damosel's Complaint (292.

Ballads of the same sort are found in the French. Pierre de Grenoble (R VII-84) (Don. 27) returns to marry his love, and hears the bells ringing,

sa mie n'a trouvé.

Accompagné de trente dames, de vingt cavaliers.

He asks to see her, cuts open the shroud with his sword.
and drops dead.

Les Tristes Noces (R X-386) (Don. 29) resembles
Fair Janet (64); a "jeune garçon" tells his real love to
come to his wedding, and they dance together.

La belle sur le côté droit, l'amant sur le côté gauche,
Le premier tour qu'elle fit, la belle tombée morte,
On s'en allait disant: "Voilà des tristes noces
Y voilà deux amants qu'ont mouru l'on pour l'autre.

La Pernelle (Don. 1), weeping for Pierre, who is to be
hanged says,-

Se vos pendolas Pierre, pendolas-mei itot
Au chemin de Saint Jaque enteras-nos tos dos
Cuvres Pierre de roses e mei de mileflors.
Los pelerins que passent en prendront quauque brot,
Diront: Dio aye l'ame dous povres amores:
L'un per l'amor de l'autre il sont morts tos los dos.

In one version of Renaud (R XI-99) the wife cries,-

'Terre, ouvre-toi, terre fends-toi!
Que je rejoign' Renaud mon roi!'
Terr's'ouvrit, terr' se fendit,
Et la belle fut en gloutie.

Death from a broken heart is one of the most common ballad plots, and derives its strength from its direct appeal to the sympathy of the hearers, whose most familiar emotion was love.

In general the tragic effect of the ballad plots which tell of death caused by suicide, poison, accident, supernatural means, childbirth, combat or disappointed love, comes from two sources,- the plot itself, and the manner in which it is treated. The matter of these stories gain their power from their nearness to real human life; there is nothing wild nor marvellous about them. In the manner of telling the plot is not covered up; it is rather laid bare, so that the event, with all that it means to each one, stands unembellished.

1

III. MOTIVATION.

a. Honor.

Behind each of these plots there is a motive, whether expressed or not. One of the apparent motives is the desire for glory in combat; it is especially prominent in the Border Ballads, - such ballads as Otterburn (161); Hunting of the Cheviot (162); Flodden Field (168); Musselburgh Field (172); Hugh Spencer's Feats in France (158); Earl of Westmoreland (177); Robin Hood's Progress to Nottingham (139); Johnie Scot (99); Gude Wallace (157); Sir Lionel (18); Johnie Armstrong (169). The motive is evident from the deeds themselves. Patriotism is only a means, which gives each one a chance to kill, in order to prove his own skill and add to his own honor in battle. This certainly applies to the French ballad of M. de Bois-Gille (W 47), for there an excuse of an insult is hardly noticed in the eagerness for the great fight, in which Bois-Gille kills thirty of Vendôme's followers.

b. Escape Disgrace.

Death is an expedient for escaping disgrace in Jellon Grame (90); The King's Dochter Lady Jean (52); Lizie Wan (51); Sheath and Knife (15). In order to save herself, Mary Hamilton (172) (20) takes her babe's life by throwing it into the sea (173, A. 3); The Cruel Mother by stabbing it with a pen knife (20 C. 2)1 or with her ribbon-belt tying it hand and foot (20 D. 6); then goes to her father's hall, to be counted the 'lealest maid amang them a.'

In the French ballads La Fille Pendue (R X-202) and L'Enfant Noyé (R IV-112) the mother drowns her infant as in the English ballad. There is another ballad which has a different phase of the same motive (R II-369) (W 73), which tells of a captain who exchanges his prisoner for the man's daughter. She prays to God, the Virgin, and the Archangel Michel to deliver her, and when the captain arrives, he finds her dead. Instead of death, a supernatural transformation takes place in the ballad, La Fille Changée en Cane (Buj. II-173), who has been shut up in a tower by the king's son. -

VIII. Elle y voit passer dans les airs
Les oiseaux du bocage,
Les gris, les verts,
Et les petites canes.

IX. Tout aussitôt a demandé,
En faisant sa prière,
D'être change;
Pour voler avec elles.

X. En cane blanche fut changé;
Et à'travers ses grilles,
Elle a passé',
Volant à tire d'ailes.

c. Vengeance.

Vengeance is one of the strong motivating forces of the ballads, which can usually be judged from the action, as in the "Simple Ballads". The Cruel Brother (11); Lady Isabel and the Elf Knight (4); Young Hunting (68); The Laily Worm and the Machrel of the Sea

(36); Young Johnstone (88); Glasgerion (67); The Clerk's
Twa Sons o Owensford (72); Clerk Saunders (69); Lord
Thomas and Fair Annet (63); Brown Robin (97); Sir Hugh,
or the Jew's Daughter (155); and the later ballads;
Robyn and Candeleyn (115); Robin Hood's Death (120);
Rookhope Ryde (179); King Henry Fifth's Conquest of France
(164); Johnie Cock (114); Durham Field (159); Captain Car
(178); The Laird of Wariston (194).

Some of the ballads express their motive directly,
as in Lamkin (93),-

A. 4. 'O gin ye winna pay me,
I here sall mak a vow,
Before that ye come hame again,
ye shall hae cause to rue.'

Lady Maisry (65), (E. Motherwell) -

20. 'Now for thy sake, Lady Marjorie,
I'll burn both father and mother;
And for thy sake, Lady Marjorie,
I'll burn both sister and brother.

21. 'And for thy sake, Lady Marjorie,
I'll burn both kith and kin.'

Fause Foodrage (89), - '

A. 32. 'O, gin I be King Honor's son,
By Our Ladie I swear,
This day I will that traytour slay,
And relieve my mother dear.'

Several of the Border Ballads also give the direct expression of revenge, as, Jamie Telfer of the Fair Dodhead (190); The Hunting of the Cheviot (162); The Baron of Brackley (203); The Lads of Wamphray (184); Bonny John Seton (198); Earl Bothwell (175). In the French as in the English ballads, by far the greater part of those relating to vengeance, reveal the motive only in the deed. In this class are found La Veuve (Buj. II-68); Le Vol de l'Hote (R X-207); Le Meurtre de La Fille (R X-200); Le Passage du Bois (R X-255); Sororicide (R X-201); Parricide (R S-201); Le Traitre Noyé (R X-199); Le Fils du Riche Marchand (Buj. II-235); La Fille

Parricide (Buj. II-239); La Maumariée Vengée par ses Frères (Don. 12); La Fille de l'Hotesse (R VII-70); and a ballad given by Weckerlin (7) of a maiden who marries a man in order to save him from the gallows; he kills her and is about to flee when the Prévost seizes him and pronounces sentence.-

Il seroit rompu vif,
Brulé et mis en cendres.

La Fille qui Manque à sa Promesse (R IV-446) and La Dame du Chateau (R II-460), who refuses bread to a beggar, are not avenged by men, but by heaven. There are three ballads in which the motive is told directly. The father of Sainte Catherine (R IV-440) finds her praying, and as he is a pagan, cries out immediately,-

'Apporte-moi mon sabre et mon grand coutelas.'
'Pourquoi faire ce sabre et ce grand coutelas?'
'C'est pour tuer ma fille, elle m'obéit pas.'

When the prévot à Paris, the brother of Les Écoliers Pendus (Don. 14), finds that they have been hanged, he takes his

revenge in the command,-

'Que la ville de Pointoise soit mise à feu et à sang.'

Le Mari Meutrier (R X-196) (Buj. II-231), another version of La Maumariée Vengée par ses Frères (Don. 12), is punished by the brothers who come to look for their sister.-

Il faut que tu périsses,

Toi et ta cruelle mere aussi.

Car tous les deux vous étiez complis.

d. Jealousy.

Perhaps even stronger than the vengeance is the jealousy motivation which expresses itself in the action of many ballads. Queen Eleanor (156) confesses,-

B. 9. 'I pusned Lady Rosomon,

An the King's darling was she.'

A suggestion merely is found in The Bonny Earl of Murray (181),-

A. 5. And the bonny Earl of Murray,

Oh he was the Queen's love!

The nut-brown bride (73) has ample cause for her feelings, for,

A. 21. Lord Thomas he clean forgat the bride,
Whan fair Annet drew near.

22. He had a rose in his hand,
He gae it kisses three,
And reaching by the nut-browne bride,
Laid it on fair Annet's knee.

23. Up then spak the nut-browne bride,
She spak wi' meikle spite.

Then follows the culmination of her jealousy.

25. The bride she drew a long bodkin,
Frae out her gay head gear,
And strake Fair Annet unto the heart,
That word spak nevir mair.

Other ballads of jealousy which lead to disaster are:
Young Hunting (68); Little Musgrave and Lady Barnard (81);
Young Benjie (86); Lord Ingram and Chiel Wyet (66); Clerk

Colville (42); Young Waters (94). One of the most intense cases of jealousy comes out in the ballad Twa Sisters (10),-

B. 3. He courted the eldest wi brotch an knife,
But lovd the youngest as his life.

4. The eldest she was vexd sair,
An much envi'd her sister fair,

5. Into her bowr she could not rest,
Wi grief an spite she almos brast.

This bitterness causes her to throw her sister into the sea, and refuse to help her out.

B. 13. 'O, sister, sister, save my life,
An I swear Ise never be nae man's wife.'

14. 'Foul fa the han that I should tacke,
It twin'd me an my wardles make.

15. 'Your cherry cheeks an yallow hair,
Gars me gae maiden for evermair.'

There is a mother's jealousy in Willie's Lady (6) and The Mother's Malison, or Clyde's Waters; in the first, the results are disastrous for the daughter-in-law, in the second for the son himself. Jealousy is not lacking in the French ballads.-

(W. 430) Robin meurt de courroux
Tant il est fort jaloux,
De sa femme Catin.

It is the same feeling which prompts the queen to poison the Marquis (R III p. 10L); Maribonson's husband (R X-376) (Don. 14) becomes the victim of bitter jealousy through a false chevalier, who treacherously gets possession of her rings and presents them as evidence of her unfaithfulness, and the husband immediately punishes her with a horrible death. Jealousy prompts a mother to persuade her son to kill his wife (R X-197), which is the reverse of the action in the English ballad, Prince Robert (87).

Ballads do not spend time upon motivation, nor analyze the mental processes through which their characters pass to the execution of deeds. They present the action itself.

the purpose in which can only be conjectured from this.
As a rule it is not hard to guess what motives inspire a
situation, for the same purposes are behind the actions
of everyone.

IV. SETTING.

a. Time.

The day of the week gives a time setting
to some of the tragic ballads as in Brown Robyn's Confession
(57),-

I. It fell upon a Wednesday

Brown Robyn's men went to sea.

Sir Patrick Spens (58),-

C. 75. They mounted sail on Lunenday morn.

The Battle of Harlaw (163),-

A. 23. On Monanday at mornin,
The battle it began.
On Saturday, at gloamin,
Ye'd scarce kent wha had wan.

But an indefinite time of day or night is more usual.-

(7) B. 10. Lord William was dead lang ere midnight,
Lady Margaret lang ere day.

Lady Isabel and the Elf Knight ride three hours before it
is day (4); upon a morning fair and clear (B 6), the Twa
Sisters (10) go out together. In the ballad of Child
Maurice (83),-

D. 30. The one was killed in the mornin air
His mother died at een,
And or the mornin bells was rung,
The threesome were a gane.

Lady Alice (85),-

A. 5. And to-morrow, when the sun goes down,
Lady Alice a corpse shall be seen.

When Sir John Butler's enemies come to Busye Hall (165), it is the "mirk midnight" (A. 2), and there is "never a candle-light".

The clerk (72) is told by the mayor that he will not grant the two son's lives, and, more than that, -

A. 10. 'Before the morn at twelve o'clock
Ye'll see them hangit hie.'

In many of the love ballads are found expressions like the following, which is from Bonny Barbara Allen (84).

A. 9. 'Since my love died for me today,
I'll die for him to-morrow.'

These time settings have nothing to do with the story, and have rather the sound of commonplace than of definite time. In Young Benjie (86) it seems significant, -

A. 4. And he gaen by wan moon-light
To meet his Marjory, -

but it is probably not meant to be suggestive time for the tragic event which follows. The time settings of the

French are much like those of the English ballads. The day of the week is sometimes mentioned as in La Fille Parricide (Buj. II-239).

Par un dimanche au soir que la belle se promène.

The time is usually general and indefinite: La Nourrice du Roi (R X-204) "de bon matin se lève;" La Religieuse Rebelle (R IV-447) "un jour étant toute seule". In other ballads are found the expressions, -

"A deux heures d'après-midi,
Marianson a donc fini."

"A quatre heures d' après-midi
Le beau Renaud a donc fini."

"Mais au bout d'un quarre d' heure pauvre n'a trépassé"
(R II-464); Alèche (R IV-442) "au bout de sept ans trepassé";
La Concubine (R IV-449) "au bout de quarante jours n'a
tombée morte."

The time of settings of ballads is not significant, and receives little attention.

b. Place.

One of the favorite ballad settings is the greenwood. The Twa Brothers (49) are in "yonder wood" (C. I); the sisters are "to the greenwood gone", where they meet Babylon (14). Other ballads with this background are: The Cruel Mother (20); The King's Dochter Lady Jean (52); Jellon Grame (90); Child Maurice (83); Johnie Cock (114); Bonny Hind (51); Sir Lionel (18); Fause Foodrage (89); and the brother in Sheath and Knife has "taen his sister down to her father's deer park" (A. 2). The bower is frequently the scene of a tragedy, as in Lord Ingram and Chiel Wyet (66); Clerk Saunders (69); Willie and Lady Maisry (70); Sir Hugh or the Jew's Daughter (155); Little Musgrave and Lady Barnard (81). The sea, or streams, are sometimes the scene of ballad disasters.

(58) A. 11. Haf owre, haf owre to Aberdour,
It's fiftie fadom deip,
And thair lies guid Sir Patrick Spence,
Wi the Scots lords at his feit.

Johnie Cock (114),-

B. 8. And they have ridden oer muir and muss,
And oer mountains high,
Till they came to yonr wan water,
Where Johnie Cock did die.

Lady Isabel and the Elf Knight (4) stop at Wearie's Well (B 3); The Twa Sisters go down to the "sea-brym, to see their father's ships come sayling in". It is very seldom that the place setting is in keeping with the tragic deed, but seems to be fitting in two versions of Lady Isabel and the Elf Knight (4).-

C. 4. Until they came to a lonesome part,
A rock by the side of the sea.

D. 9. It being in a lonely place,
And no house there was nigh,
The fatal rocks were long and steep,
And none could hear her cry.

The wood is the scene of tragedies almost as often in the French as in the English ballads. Le Passage du Bois (R X-205'; Le Mari Meurtrier (R X-194'; La Fillette et le Chevalier (R X-198'); J'Entendis le Rossignolet (Enq. X-201). After the maid has saved her lover from the gallows (R 7 .-

La print as main blanche, la mere au bois joner,
Puis de son espee blanche la voulait massacrer.

The place of the setting of Sororicide (R X-201' corresponds to the tower of the English ballads; Le Traître Loyé (R X-199) meets his fate by the "mer courante"; and the Dame du Chateau (R II., who refuses food to a beggar is drowned. As in English, there are very few place settings which are used as a significant background. The deed Le Meurtrier (R X-198' commits is

"Quand ils firent lessons une autre"

Place and time settings are entirely subordinate in the ballads. They are not necessary to the plot and are never meant to give atmosphere. That expressions are found in the ballads descriptive of time and place,

are usually easily transferable from one to another; they are the familiar, commonplace terms to which those who told or sang the tales were accustomed.

V. MENTAL STATES.

a. Grief.

The mental state of grief finds stereotyped expression in the ballads, through tears and other outward manifestation of the emotion caused by loss through death. The mother of Child Maurice (83) in the A version,-

30. But when shee looked on Child Maurice head,
Shee never spake words but three.

In the E. version,-

30. 'But now I'll go about thy grave,
And sore, sore will I weep.'

... ..

The brother takes up his sister with a "big tear in his een"
(Bonny Hind, 50); when Lord Lovel (75) opens the coffin lid

D. 7. Ae he kissed her pale, pale lips,
And the tears came trinkling down.

The father sheds tears over his daughter in Young Andrew (48).
In Twa Brothers (49) violent grief is expressed,-

C. 18. She ran distraught, she wept, she sight,
She wept the sma birds frae the tree,
She wept the starns aown frae the lift,
She wept the fish out o the sea.

The ladies in Sir Patrick Spens may wait long,
"wi the tear blinding their ee".

Tears are not the only expression of sorrow. When
the maid finds her true love dead (214),-

A. 13. She swooned thrice upon his breist,
That was her dearest marrow;
Said, 'Ever alace and wae the day
Thou wentst frae me to Yarrow!

The seven brothers of Fair Margaret make "most piteous moan" (74, A. 14); in Bonny Bee Hom (92) there is a lady lamenting sair;-

- A. 1. 'And aye! she cried 'Ohone!
2. Ohone, alas! what shall I do,
Tormented night and day!
I never loved a love but ane,
And now he's gone away.

May Margaret (69) sighs for Clerk Saunders,-

- A. 23. 'A wat I bide a dolefou day.'

Like expression of grief is found in Lady Maisry (65); Lord Ingram and Chiel Wyet (66); Leesome Brand (15); The Death of Queen Jane (170).

Vowing austerities is another mode of expressing intense sorrow. When the Lady sees Lord Ingram and Chiel Wyet (66) dead, she says,-

- E. 42. 'Ye'll take frae me my silk attire,
Bring me a palmer's weed,

And thro the world for their sakes
I'll gang and beg my bread.'

May Margaret (69) vows,-

A. 20. 'O, Sanders, I'le do for your sake
What other ladys would na thoule,
When seven years is come and gone,
There's near a shoe go on my sole.'

21. 'O, Sanders, I'le do for your sake
What other ladys would think mare;
When seven years is come an gone,
Ther's nere a comb go in my hair.'

22. 'O, Sanders, I'le do for your sake
What other ladys would think lack;
When seven years is come an gone,
I'le wear nought but dowy black.'

The tragic lament survives in Bonnie Earl of Murray (181);
Bessie Bell and Mary Gray (201), and Bonnie James Campbell
(210).-

A. 1. O, its up in the Highlands,
ah along the sweet Tay,
Did bonie James Campbell
ride monie a day.

2. Saddled and bridled,
and bonie rode he;
Hame came horse, hame came saddle,
but neer hame cam he.

3. And down cam his sweet sisters,
greeting sae sair,
And down cam his bonie wife,
tearing her hair.

4. 'Ly house is unbigged,
my barn's unbeen,
My corn's unshorn,
my meadow grows green.'

Gummere, (Pop.Bal. p. 209) mentions among the coronachs.
the "lady lamenting sair", for her laird of Mellerstein
(230); and what he calls the "wider grief of the clan

Coronach" in the dialogue with Willie Macintosh (183); then at the last, mentions the concluding lines of Sir Patrick Spens (58) as the relic of the old larent.

The expressions of grief in the French do not seem to be so much in the form of commonplace as in the English. In the ballad Sont Trois Jeunes Cadets (Buj. I-300), the father tells the lover that his mistress is dead,-

'I ma joli' maitresse,
Maitress, réveille-toi;
Mon coeur se désespère
De ne te revoi.'

Frappez, frappez, tambours,
Sonnez, sonnez trompettes,
Sonnez, sonnez trompettes,
Sonnez bien tristement;
Je n'ai plus de maitresse.'

When the wife finds that her husband is dead (Buj. II-244),

Elle a jeté un si haut cri;
'Grand Dieu, je n'ai plus de mari.'

Le Mari Meurtier (R X-194),-

N'a mis les deux genoux en terre,
Mais en pleurant, se lamentant,
D'avoir tué sa femme et son enfant.

When the brother discovers that the White Hind is his
sister, (W 54),-

Il sortit dehors comme un homme bien triste,
Les yeux rougis des pleurs, en désespoir s'écrie.

Varying expressions of grief are found in La Maitresse
d'Auberge et Son Fils (R X-208); Sororicide (R X-201);
La Pernelle (Don. I); La Veuve (Buj. II-74); Renaud
(R X-583); Le Veuf (Buj. II-74); Le Déserteur (Buj. II-199).

Grief expressed in austerities is found to a certain
extent in the French ballads. The brother in La Chasse,
or La Riche Blanche (W 54) is one example.

'Pour un malheur si fier je ferai pénitence,
Seraï pendant sept ans sans mettr' chemise blanche,
Et j'aurai, sous l'épin'pour toit, rien qu'une branche.'

Le Grand capitaine, finding the maid for whom he has exchanged the father, dead, makes a vow,-

Puis quitta le metier,
Pour se faire tonsurer.

The lament is found in a living form in the French. The following form is given by Bladé in his book, *Poésies Populaires de la Gascogne*, Tome I, under the title of "cris d'enterrement." M. Tiersot (P. 212) says it is still sung among the peasants.

Pour un Père,
ah!
Ah! ah! ah!
Ah! Praube!
Ah! Praube!
Ah! Praube!

Moun Diu!

Moun Diu! Moun Diu!

Ah!

Praube pai!

Praube pai! Praube pai!

Qu'etz mort, praube pai!

Praube pai, qu'etz mort!

Qu'etz mort!

Que tourneratz jamés!

Jamés! Jamés!

Ah!

Ah! ah! ah!

Ah! Praube!

Ah! Praube!

Ah! Praube!

Moun Diu!

Moun Diu! Moun Diu!

Ah!

Praube pai! Praube pai!

Ah! Moun Diu!

1. The first step is to identify the problem or question that needs to be answered.

2. The second step is to gather relevant information and data.

3. The third step is to analyze the information and data.

4. The fourth step is to develop a solution or answer.

5. The fifth step is to implement the solution or answer.

6. The sixth step is to evaluate the results of the solution or answer.

7. The seventh step is to communicate the results of the solution or answer.

8. The eighth step is to reflect on the process and learn from the experience.

9. The ninth step is to apply the lessons learned to future problems or questions.

10. The tenth step is to continue to learn and grow as a professional.

11. The eleventh step is to stay current in your field.

12. The twelfth step is to seek out opportunities for growth and development.

13. The thirteenth step is to be open to feedback and criticism.

14. The fourteenth step is to be a team player.

Se l'emporton! Se l'emporton!

Se l'emporton au cémeteri!

Moun Diu! Moun Diu!

Pai! Praube pai! Enta qu'etz mort,

Haseoutz besoun a l'oustau.

Toutzque bous creseoun.

Toutzque bous aimaoun.

Pai! Praube pai! Enta qu'etz mort.

Moun Diu!

Moun Diu! Moun Diu!

Praube pai! Qu'erotz ta brabe.

Que n'erotz tant.

Se bous ei desplasut,

Praube pai!

Bous en demandi perdoun.

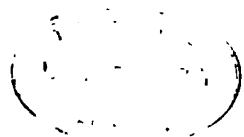
Perdoun! Perdoun!

Ah!

Ah! ah!

Ah! Praube!

Que ban nous sus debengue?



Moun Diu!

Ma praubo mai qu'es inferino.

Mous frais'e mas sos soun toutz petitz,

I a pas que jou enta gouberna l'oustau.

Moun Diu!

Ah! Praube!

Praube pai, haseuotz bien besoun.

Lou boun Diu aujo pietat de bous,

E la sento Bierge.

Ah!

Praube!

Moun Diu!

Moun Diu! Moun Diu!

Grief is more conventional in the English than in the French ballads, where there are no constantly recurring common-places which may be used indiscriminately by the different persons; but the expression of sorrow in the French characters is more individualized, lacking the commonplace element. The words in the English ballads do not show real grief, but that can hardly be said of the French; neither

is there so much action in the latter. They show their emotion more in verbal expression, than in swift actions which characterize the English. Walter Morris Hart in *Ballad and Epic* (p. 33), speaking of laments for tragic fate, says, "But even in these ballads the emotion is dramatically conceived. Bonnie James Campbell is not the complaint of a poet for a lost companion; it is the lament of a wife and mother; and in it grief is described by its external manifestation, or suggested by attendant circumstances."

Gummere (*Pop.Bal.211*) says the laments we have are only echoes of old choral cries, so there is a direct contrast to this sort of a lament in the long wail of,-

Ah! Ah! Ah! Ah! Praube!

Ah! Praube! Ah! Praube!

almost interminable in its dirge-like repetition; here there is no action, nothing but words to express the grief of the bereaved.

b. Remorse.

Remorse as a mental state can hardly be disconnected from grief, for all ballads expressing remorse have a strong element of grief, but not all expressing grief have also remorse. After Lord Barnard (81) has killed Little Musgrave, he is stricken with remorse. -

A. 27. 'Woe worth you, woe worth, my mery men all.

You were nere borne for my good;

Why did ye not offer to stay my hand,

When ye see me wax so wood.'

This remorse changes his attitude towards those upon whom he spends his bitterness a little before, and he tries to atone by giving them an honorable burial. The same sentiment is expressed in nearly the same way in Child Maurice (83). Old Robin of Portingale (80), after he has killed the knights and punished his wife, says, -

30. 'Mickle is the man's blood I have spent,

To doe thee and me some good;'

Sayes, Ever and alacke, my fayre lady,
I thinke that I was woode!

32. And he shope the cross in his right sholder
Of the white flesh and the redd,
And he went him into the holy land,
Where as Christ was quicke and dead.

The remorse of characters in the French ballads is
spent more in apparent mental anguish than in the English.
The brother who commits the deed in Sororicide (R X-201)
cries, -

Hélas! ma soeur, hélas! pardon je vous demande!
Pardon, je vous demande! le démon m'a tenté.

Later the mother finds, -

Son fils au coin de feu.
Tont baigné de ses larmes su
crime qu'il qvait fait.

Remorse in the English ballads, as with grief, ex-
presses itself in immediate action; in the French, the char-

acters express it in their own words of deep feeling.

VI. WORLD AFTER DEATH.

Many of the ballads show an interest in the world after death. Thomas Rymer (37) receives instructions from the Queen,-

a. Heaven and Hell.

12. 'O see ye not yon narrow road,
So thick beset wi thorns and briers?
That is the path of righteousness,
Tho after it but few inquires.
13. And see ye not that braid, braid road
That lies across yon lillie leven?
That is the path of wickedness,
Tho some call it the road to heaven.

Souls are said to ascend to heaven in Dives and Lazarus (56);

Sweet William's Ghost (80); Little Musgrave and Lady Barnard (81); Bonny Bee Hom (92). Hughie Grame (191) says, -

A. 20. 'Though they have bereaved me of my life,
They cannot bereave me of heaven so high.'

The place to which "the braid, braid road" leads is not mentioned so often. The babes tell their Cruel Mother (20) that she is to be seven years a porter in hell; Marjorie inquires of Sweet William's Ghost (77) what is standing at his feet.

C. 13. 'It is three hell hounds, Marjorie, he says,
That's waiting my soul to keep.'

'Man's Enemy' appears personally to the lady of the Laird of Wariston (194) as he does to La Parjure (R IV-448) upon the night of her wedding, and La Fille Qui Manque à sa Promesse (R IV-444). Of the man who died from jealousy for his wife, the ballad relates (W 430), -

Robin va en enfer,
Tourmenter Lucifer,
Et tous les diabolins.

Heaven and St. Pierre are represented in Le Parabole de St. Luc (R II-464); paradise and three angels in Sainte Catherine (R IV-440). In another ballad a woman who is dying (R IV-44) says,-

'Ne voyez-vous pas les anges,
Qui sont à l'entour de mon lit?
Mon ame s'envole au paradis.'

The heaven and hell of the French ballads has more of a religious atmosphere than in the English, where it appeals to the reader as simply a transition into another world not so very different nor so very far away from this one.

b. Spirits Return.

The after world is known too, through the spirits who return. They make their appearance in this world again for two purposes, to comfort those left behind, or to convict someone of guilt.

1. To Comfort.

In the first class belong the sons of the Wife of Usher's Well (79); Sweet William's Ghost (77); "A" version of Clerk Saunders (69); Twa Brothers (49). The soul who returns from the Unquiet Grave (78) has a selfish motive as well, for he asks,-

A. 3. 'O, who sits weeping on my grave,
And will not let me sleep?'

Tiersot (p. 23) gives a ballad exemplifying the same idea. A mother mourns for her daughter seven years, and she finally appears from her grave, and her mother presents her children to her. In *Le Miracle de Jésus* (R IV-108), the mother of three children is dead and the father married again to the usual cruel step-mother; the dead mother is allowed to return to her children one night. *La Nourrice du Roi* (R X-205) is saved from death by the return of the spirit of the young king who clears her from blame.

2. To Convict.

The babes of the Cruel Mother (20) appear for the opposite purpose of accusing their mother of guilt: Proud Lady Margaret (47); Lord Thomas and Fair Annet (73); Fair Margaret and Sweet William (74); Sir Hugh or the Jew's Daughter (155) belong in the same class. The manner of the return to this life is somewhat different in Twa Sisters (2) and Young Benjie (86); in the former the harp made of the maiden's body speaks, in the latter the corpse speaks by the force of a superstitious charm of leaving the door ajar at midnight. The dead hind in the French ballad speaks and reproaches the brother for her death, but there do not seem to be as many returning spirits as in the English.

VII. CONVENTIONS OF DEATH.

a. Imprecation.

There are many conventions in the ballads which are in some way connected with death, one of the most common is the imprecation. As a rule it is

simply a commonplace and has no special force, as in Clerk Saunders (69);-

B. 19. 'O, wae be to my seven brethern,

A wat an ill death mat they die!'

And in Sir Patrick Spens (58),-

K. 2. 'O, wae be to the man,' he says,

'That's tauld the king o me;

Altho he be my ain brother,

Some ill death may he die!'

These harmless expressions of feeling are found in such ballads as Young Andrew (48); Young Johnstone (88); Fause Knight Upon the Road (3); Willie and Lady Maisry (70); Lord Thomas and Fair Annet (73); The Lass of Roch Royal (76); Child Maurice (83); Fause Foodrage (89); Johnie Cock (114); Sir John Butler (165). The curse is potent in the Mother's Malison, or Clyde's Water (216), and is fulfilled in the death of the son. The French ballads do not seem to have a corresponding commonplace, and when

imprecations are used they are significant, as in La Religieuse Rebelle (R IV-446).

Oh! maudits soient le moître qui a fait le cloître!
Et les maçons qui l'ont construit, ils mériteraient
d'en mourir!

Oh! maudits soient l'étoffe qui a fait ma robe,
Et le cordon de Saint François qui est attaché
l'entour de moi!

Oh! maudits soient le toile qui fait mon voile,
Et les ciseaux du malheureux qui ont coupé mes
blonds cheveux.

Oh! maudits soient le pretre qui a dit la messe,
Et tous les clercs qui l'ont servi', et moi-meme
qui l'entendis!

Je mets ma tête en vitre, je vois ces filles,
Qui se promèn avec leur amants, et moi, je suis
dans le couvent.

A maiden says of one who brings her news of her lover's
desertion (R X-379),-

Ah! qu'il eut la corde au cou

La nouvelle qu'il me mande!

There is also a form of a curse in La Chasse (W 54), but each one has a part in the story, and is not simply an exclamation as in the English ballads.

b. Testament.

The testament is a frequent accompaniment of the death hour. Prof. Child (Vol. V, p.498) indexes these under classes which may be divided into those which will good things to friends, and ill things to the author of death, and those in which there is no animosity. A type of the first class is found in The Cruel Brother (11).-

A. 20.'O, lead me gently up yon hill,

And I'll there sit down, and make my will.'

21.'O, what will you leave to your father dear?'

'The silver-shode steed that brought me here!'

22.'O, what will you leave to your mother dear?'

'My velvet pall and my silken gear!'

23.'What will you leave to your sister Anne?'

'My silken scarf and my gowden fan!'

2. The second part of the document addresses the challenges of data management in a rapidly changing environment. It highlights the need for flexible and scalable solutions that can adapt to evolving requirements. The author argues that investing in modern data infrastructure is crucial for ensuring long-term success and competitiveness. Various strategies for data integration and storage are discussed, along with the importance of data security and privacy.

5. The fifth part of the document addresses the issue of risk management. It explains that identifying and mitigating risks is a critical component of any strategic plan. The text provides a framework for assessing risks and developing contingency plans. It also discusses the importance of regular risk assessments and the role of insurance in protecting the organization from potential losses.

24. 'What will you leave to your sister Grace?'

'My bloody cloaths to wash and dress!'

25. 'What will you leave to your brother John?'

'The gallows-tree to hang him on!'

26. 'What will you leave to your brother John's wife?'

'The wildermess to end her life.'

Other ballads containing this same type of will are, Lord Randal (12), and Edward (13). Fair Mary of Wallington (91) gives a type of the second sort.-

A. 30. 'Come take the rings off my fingers,

the skin it is so white,

And give them to my mother dear,

for she was all the wite.'

31. 'Come take the rings off my fingers,

the veins they are so red,

Give them to Sir William Fenwick,

I'm sure his heart will bleed.'

Like this testament are those found in Lizie Wan (51); Lady Maisry (65); Bonny Bee Hom (92); Bonny John Seton (198); and

5. The fifth part of the document outlines the various methods used to collect and analyze financial data, including the use of statistical models and the application of advanced data analysis techniques. It highlights the importance of using reliable data sources and the need for rigorous quality control measures.

6. The sixth part of the document discusses the challenges faced by the accounting department in managing large volumes of data and the need for effective data management strategies. It emphasizes the importance of maintaining data security and the need for regular backups and disaster recovery plans.

8. The eighth part of the document outlines the various methods used to collect and analyze financial data, including the use of statistical models and the application of advanced data analysis techniques. It highlights the importance of using reliable data sources and the need for rigorous quality control measures.

9. The ninth part of the document discusses the challenges faced by the accounting department in managing large volumes of data and the need for effective data management strategies. It emphasizes the importance of maintaining data security and the need for regular backups and disaster recovery plans.

Lord Derwentwater (208). The will has no constantly recurring place in the French as in the English ballads; there is a rather general suggestion of one in the ballad Le Roi Captif (R. II p. 92).-

Or, va porter lettre à la reine,
Aussi à Georges, mon petit fils,
Qu'il ait bien soin de mon royaume,
Après ma mort sera pour lui.

These testaments often have a very telling tragic effect, especially those which end with a surprise and climax in the last item, as in Edward (13) and Lord Randal(12). They give a tragic revelation of motive and situation which the French ballads miss.

c. Portents.

Certain signs are known as portents of death in the ballads and one of the surest is the sight of a ghost. The spirit, who wanders from his unquiet grave (78) to his grieving true-love warns her,-

A. 5. 'You crave one kiss of my clay cold lips;
But my breath smells earthly strong;
If you have one kiss of my clay cold lips,
Your time will not be long.'

This same warning comes in Clerk Saunders (69); Twa Brothers (49); Sweet William's Ghost (77); Lady Alice (85).

Another unfailing sign is the following dream:-

74. (Fair Margaret and Sweet William).

A. 8. 'I dreamed a dream, my dear lady,
Such dreams are never good.
I dreamed my bower was full of red swine,
And my bride bed full of blood.'

This premonition figures in other ballads - Young Johnstone (88); The Lass of Roch Royal (76); The Battle of Otterburne (161); Sir John Butler (165); Captain Car (178); Hobbie Noble (189); Lord Thomas Stuart (259); The Braes o Yarrow (214); The Mother's Malison, or Clyde's Water (216).

Through Sir Patrick Spens (58), we learn two nautical signs of disaster, in version G.

10. 'I saw the new moon late yestreen,
Wi the old moon in her arm;
And if we gang to sez, master,
I fear we'll suffer harm.'

Version P.-

8. Out and spak Earl Patrick Graham,
Wi the saut tear in his ee;
'Now sin we've seen the mermaiden,
Dry land we'll never see!'

Superstition attributes significance to certain peculiar incidents which bode ill. When Johnie Armstrong (169) starts on his journey,

B. 8. 'The wind it blew hard, full sore it did rain,'
and as if receiving a warning from this, he says,-

'Now fare you well, brave Guilt-knock Hall!
I fear I shall never see thee again.'

Rings which turn color give warning not only of unfaithfulness, but of the death of a true-love, as in Bonny Bee Hom (92), and Lamkin (93). In the E version of Lamkin (93), there is a warning of the disasters at home.



23. Lord Montgomery sate in England
drinking with the king;
The buttons flew off his coat,
all in a ring.

Lady Maisry's lover has the same experience in the version
D. In the ballad Lord Derwentwater (208) there is
another strong sign.-

A. 8. They had not rode a mile but one,
Till his horse fell over a stone.
'It's warning gude eneuch!' my lord Derwentwater
said,
'Alive I'll never come hame.'

In the Buchan version of the Mother's Malison (216), a nose-
bleed foretells death. When Mary Hamilton (173) goes up
the Parliament stair,-

A. 9. The heel came off her shee,
And lang or she cam down again,
She was condemned to dee.

2. The second part of the document focuses on the role of communication in achieving organizational goals. It highlights the importance of clear and concise communication, both internally and externally. The text provides guidelines for effective communication, such as using appropriate language, listening actively, and providing feedback. It also discusses the benefits of open communication, including improved collaboration and decision-making.

Portents in the French ballads seem rather to take a religious than a purely superstitious form. Instead of the appearance of a ghost, Christ in the guise of a poor man says to La Bonne Dame (R II-462) (Don. 31),

Vous ne tarderez pas une heure, vous
serez morte et trepassée,

Vous ne tarderez pas deux heures, dans
le paradis vous serez.

A similar thing takes place in Le Mendiant et la Servante Au Curé (R II-460). The Virgin also appears to a shepherdess (R IV-110) and tells her she is going to die; when she is left alone,

Trouvé sur sa main blanche un mot d'écrit.

Qu'elle était la servante de Jésus-Christ.

In the Vendée version of Renaud, he meets Death face to face in the road, and is questioned by him.

'Aimes-tu mourir cette nuit

Que d'être sept ans à languir?

Aimes-tu mieux mourir à present

Que d'être sept ans languissant?
'J'aime mieux mourir cette nuit,
Que d'être sept ans à languir.'

The portents of the English and French ballads are distinctly different in spirit. There is a very evident fatalism in the former; the warning of death comes, it is accepted usually with no apparent concern, and what may come beyond is not thought of. This heightens the tragic effect in the ^{English} ~~French~~ ballads. The English seem near the pagan folk belief, and the French veneered over or displaced by a later more sophisticated religion.

d. Burial.

The final scene of a tragedy has been reduced to a commonplace, and the usual form of disposing of the body is by burial. The Cruel Mother (2C),-

C. 4. Has howkit a hole baith deep and wide,
She put them in baith side by side.

The burial or final rites are mentioned in somewhat the same manner in many ballads; Bonnie Annie (24); The Three Ravens (26); Proud Lady Margaret (47); Twa Brothers (49); Bonny Hind (50); Clerk Saunders (69); Little Musgrave and Lady Barnard (81); Sir Lionel (18); Sheath and Knife (16); Leesome Brand (15); Babylon (14); Cruel Brother (11); Robin Hood's Progress to Nottingham (139); The Jew's Daughter (155). In connection with the burying place, there is the commonplace of the plants which grow out of the grave. The typical form is given in Earl Brand (7),-

B. 18. Lord William was buried in St. Mary's Kirk,
Lady Margaret in Mary's quire,
Out of the Lady's grave grew a bonny red rose,
And out o the knight's a briar.

19. And they twa met, and they twa plat,
And fain they wad be near;
And a' the world might ken right weel,
They were twa lovers dear.

4. The fourth part of the document provides a conclusion and a summary of the key findings of the study.

The same commonplace, varying slightly in form, is found in Fair Janet (64); Lord Thomas and Fair Annet (74); Fair Margaret and Sweet William (74); Lord Lovel (75); Lady Alice (85). The terms describing burial have more variety in the French than in the English ballads, although the word "enterrer" occurs frequently. Le Passage du Bois (R X-205), and La Marquise Empoisonnée illustrate this fact.

Le Passage du Bois.-

Mais l'ont pris: l'ont enterré,
Sous des fougères l'ont enterré.

Marquise Empoisonnée.-

Le roi lui fit faire un tombeau.

The plent commonplace is also found in the French ballads (W 4),-

Sur la tomb du garçon on y mit un épine,
Sur la tomb de la belle on y mit une olive.
L'épine crut si haut qu'elle embrassa l'olive.

These pretty sayings concerning the flowers and the lovers' graves, give a touch of pathos to what would otherwise be

pure tragedy.

VIII. ACTION AND NARRATION.

One of the special characteristics of ballads comes under the head of action and narration. According to Whitcomb, action consists of all the events which are supposed to happen, while narration is the mere telling, and may omit some action; this condensed narration he calls foreshortening, the sort of narrative art which reaches a very high degree in the ballads. There are no elaborate shadings nor vanishing points of vision, but the picture is brought to the mind in a startlingly near and bold outline by a skillful, though unconscious manipulation of movement, suspense or dialog.

a. Suspense.

In Edward (13) it is by a combination of the two latter. The suspense is held until the final lines, and the whole is presented by means of dialog. The

action which has taken place is revealed at the last in simply two lines of narration, from which the matter may be guessed.

A. 12. A fire o coals to burn her, wi hearty cheer,
And she'll never get mair o me.

Lord Randal (12) has much the same manner of foreshortening the action into a few words of dialog.

b. Movement.

The movement of the simple ballads goes "by leaps and bounds" (Bal. and Ep. p. 46), which causes much of the action to be omitted in the narration. This is exemplified by any of the ballads, but Earl Brand (7) may be considered as typical of the movement in the tragic ballads. The B. version starts with a rush of action in the words,-

B. I. 'Rise up, rise up, now Lord Douglas,' she says,
'And put on your armour so bright.'

The fight is passed over quickly, with more time devoted to

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the narration of the ride; then the quick ending which is partly in dialog as Earl Brand calls upon his mother to "make his bed"; then the stanza,-

B. 17. Lord William was dead lang ere midnight,
Lady Margaret lang ere day.

The real actions of the tragedy, which would be given at length in a novel, is simply touched in the ballad. The narration of the death itself occupies little of the ballad, as in the following,-

81. Little Musgrave and Lady Barnard.

A. 23. The next stroke that Lord Barnard stroke,
Little Musgrave nere struck more.

49. Twa Brothers.

A. 2. There was a knife in Sir Willie's pouch,
Gied him a deadly wound.

51. Lizzie Wan.

A. 5. And he has cutted aff Lizzie Wan's head,
And her fair body in three.

c. Dialog.

In Jean Renaud (R XI-98) of the French ballads, the narration of tragic action is given in dialog as in Edward (13), but the suspense is only for the wife, as the death is told to the reader.-

(Parisis R. XI. p. 98)

Quand Jean Renaud chez lui revint

Il y revint triste et chagrin.

'Ma mère, voilà mon frère Louis,

Mais je crois bien qu'il va mourir'-

'Bonjour, ma mère'-'Bonjour, mon fils.

Ta femme est accouchée d'un p'tit.'

'Allez, ma mere, allez devant!

Faites-moi dresser si bas

Que ma femme ne l'entende pas.'

Et quand ce fut vers la minuit,

Louis Renaud a rendu l'esprit.

'Bonjour, ma fille; comment vous va?'

'Merci, ma mère; ça n'va point mal.

Mais dites-moi ma mere, ma mie,

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that the study of the history of the United States is essential for a full understanding of the country and its people. The paper then discusses the importance of the study of the history of the United States in the context of the current political and social climate.

2. The second part of the paper discusses the importance of the study of the history of the United States in the context of the current political and social climate. It is argued that the study of the history of the United States is essential for a full understanding of the country and its people. The paper then discusses the importance of the study of the history of the United States in the context of the current political and social climate.

Pourquoi j'entends pleurer ainsi?
'Ma fille ce sont les enfants,
Qui se plaignent du mal de dents.'
'Mais dites-moi, ma mère, ma mie,
Pourquoi les femmes pleurent aussi'
'Ma fille, c'est un couvert d'argent
Qu'on a perdu en echaudant.
Pour un couvert faut-il pleurer?
Il vaudrait bien mieux le rechercher.'
'Mais dites-moi, ma mère, ma mie.
Pourquoi les hommes pleurent aussi.'
'Ma fille, c'est un des chevaux gris
Qu'on a perdu à l'écurie,
Pour un cheval faut-il pleurer?
Ca ne vaut pas de s'affliger.
Mon mari qui est à Bordeaux
Va m'en envoyer de plus beaux.'
'Mais dites-moi, ma mère, ma mie,
Pourquoi j'entends cogner ainsi.'
'Ma fille, ce sont les charpentiers

Qui raccomodent l'escalier.'

'Mais dites-moi, ma mère, ma mie,
Pourquoi j'entends chanter ainsi.'

'Ma fille, c'est la procession
Qui fait le tour de la maison.'

'Mais dites moi, ma mère, ma mie,
Pourquoi les cloches sonnent ainsi!'

'Ma fille, c'est la procession,
Qui s'éloigne de la maison.'

'Ah dites-moi, ma mère, ma mie,
Je voudrais sortir aujourd' hui.
Mais dites-moi, ma mère, ma mie,
Quel habit mettrai-je aujourd' hui?'

'Mettez le bleu, mettez le blanc;
Le noir est est bien conséquent.'

'Mais dites-moi, ma mère, ma mie,
Pourquoi mettre le noir aujourd'hui?'

Pour une femme qu'a des enfants
Le noir est bien plus conséquent.

'Ah! dites-moi, ma mère, ma mie,
Quel beau soleil nous réjouit!



Mais dites-moi, ma mère, ma mie,
Pourquoi cette belle tombe fraîche ici?'
'Ma fille, je n'plux plus te l'cacher.
C'est ton mari qu'est décédé.'
'Ma mere, dites au fossoyeur.
Qu'il creuse une fosse pour deux;
Et que l'espace y soit si grand
Que l'on y mette aussi l'enfant.

This ballad has not quite the same startling effect that ballads of this sort have in English, but the constant repetition of phrases, and revelation at the end, is in the manner of tragic ballads of dialog. Tragic action is represented in very little narrative in the French as in the English ballads. Le Mari Meurtruer (R X-194),-

Mari, aurais-tu le courage
De me donner la mort ici.
Il faut mourir, il faut mourir.
Adieu ma femme et mon petit.

Le Flambeau (R VII-82), -

Quand il a vu son blanc visage,
Il n'ai trepassé.

Le Meutre de la Mie (R X-196), -

Mais le galant n'eu tiré son'épée
Dans son coeur l'a plongé.

La Fille Parricide (Buj. II-239), -

Prend son couteau de chasse, en
son coeur l'a plongé.

Sororicide (R X-201), -

Le pognard dans la main, dans son
sein il l'enfonce.

The narration of both French and English ballads deals as briefly as possible with the tragic event. It is the merest statement of the action, or it is left to be inferred from the context. The story never expands into details of death, but places emphasis rather upon the living than the dead.

Gummere in his chapter on "The Essence of Balladry" (p. 339), makes this statement, -

"By a rough but apt division, out of the three hundred odd ballads we may call twenty by this title of the "happy ending"; with them tragedy is averted, but often, as in "The Fair Maid of Northumberland", escape from death is no boon. There are about seventy-five of the chronicle or epic type, which includes at once the sterling Robin Hood and other outlaw ballads; - and there are seventy ballads which may be credited, with large use of the word romance, ranging for scene from a throne to a kitchen, and for heroes from King Arthur to Tom Dotts. Beyond these happy ending tales, finally, which just avert tragedy at their close, is the fiery gate; and through this one goes to what is really the citadel. A round hundred of ballads, the longest list, are purely and simply tragic; and to these must be added "Otterburn" and "Cheviot" from the chronicles. Count all the ballads and tragedy is well to the fore: weigh them and the odds are still on its greater side." The same may be said, but not quite so strongly, of the French ballads. Out of three hundred and thirty-nine bal-

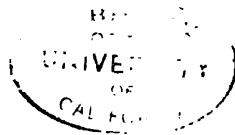
lads contained in Romania, Bujeaud, Weckerlin and Doncieux, eighty-five are purely tragic. Of these English and French ballads it may be said in summary that the characters are of high rank, courageous, and found in a close family bond, which makes their events more deeply tragic. The plots tell of death met swiftly, through suicide, poisoning, dead naming, childbirth, combat or love, on account of unanalyzed motives of a desire to receive honor or escape disgrace; through jealousy or to take revenge. The time and place settings are not significant, and add little to the tragic effect. The mental states of grief and remorse are more or less in conventional expressions, and show only a sort of reserved and communal emotion. The World after Death is more pagan in the English, than the French ballads, and the ghost returns more often in the former. Many commonplaces of death have grown up in imprecations, testaments, portents and burial. The action of events in both the French and the English ballads, is condensed to very rapid and meager narration; in Gummere's fitting words, (p. 340), "They echo without comment the clash of man and fate. If any lesson is to be learned from them, it



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is by implication: the old lesson that while destiny is inevitable, inexorable, the victim is there neither to whimper nor to mock over his plight, but simply to play the man. Tragedy, but not pessimism, is their last word."



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